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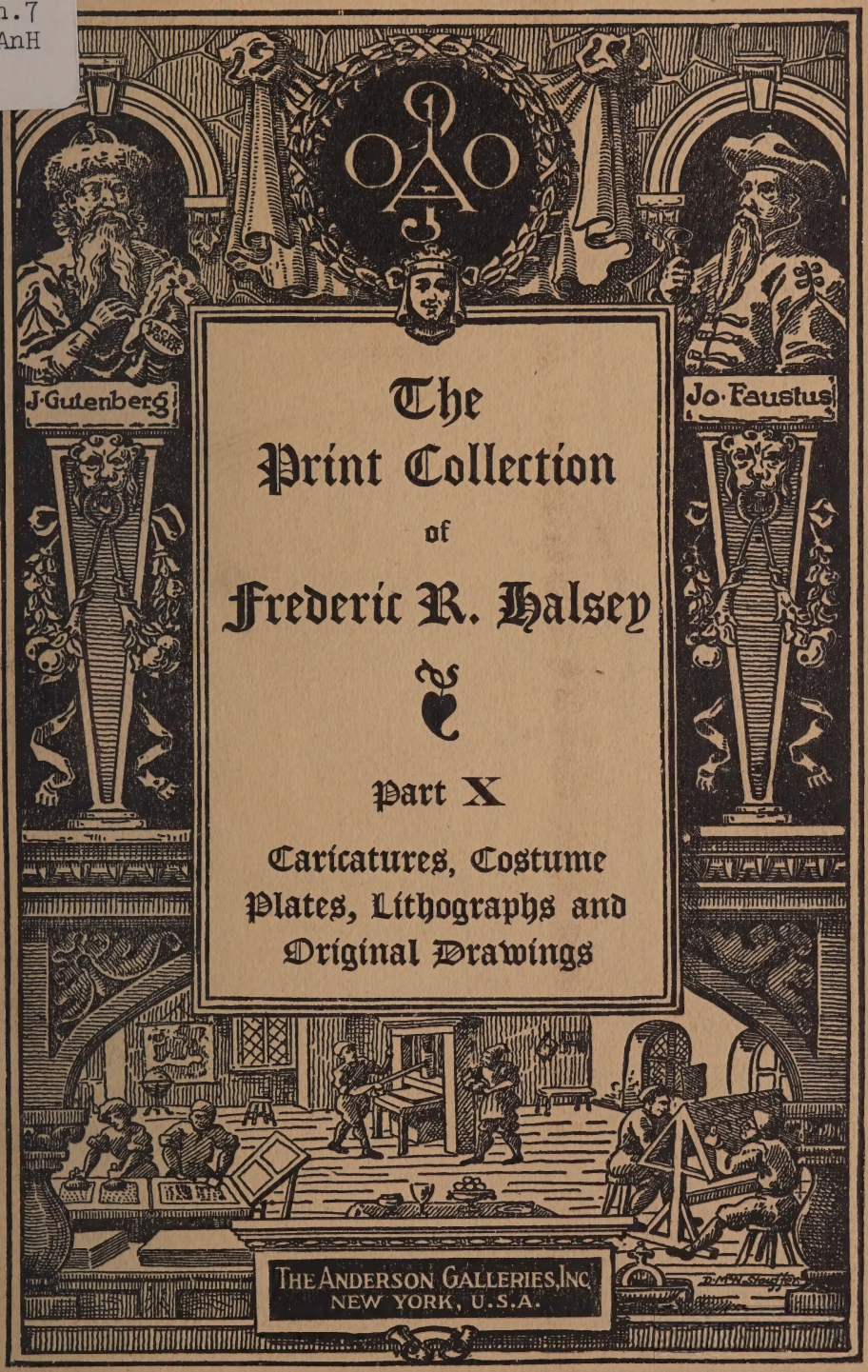
Walpole Galleries



The Print Collection of Frederic R. Halsey

Part X

Caricatures, Costume Plates, Lithographs and Original Drawings

THE ANDERSON GALLERIES, INC.
NEW YORK, U.S.A.

THE

FREDERIC R. HALSEY COLLECTION OF PRINTS

PART X

Caricatures, Costume Plates, Lithographs and Original Drawings

TO BE SOLD

MONDAY AND TUESDAY, EVENINGS
JANUARY 7 AND 8, 1918

AT 8:15 O'CLOCK

On Public Exibition from January 2nd

THE ANDERSON GALLERIES
PARK AVENUE AND FIFTY NINTH STREET
NEW YORK

CONDITIONS OF SALE

1. All bids to be PER LOT as numbered in the Catalogue.

2. The highest bidder to be the buyer; in all cases of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision shall be final. He also reserves the right to reject any fractional or nominal bid which in his judgment may delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be resold immediately.

4. The lots to be taken away at the buyer's expense and risk within twenty-four hours from the conclusion of the sale, and the remainder of the purchase money to be absolutely paid on or before delivery, in default of which The Anderson Galleries, Incorporated, will not be responsible if the lot or lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser, and subject to storage charges.

5. To prevent inaccuracy in delivery, and inconvenience in the settlement of purchases, no lot will be delivered during the sale.

6. All lots will be exposed for public exhibition in The Anderson Galleries before the date of sale, for examination by intending purchasers, and The Anderson Galleries, Incorporated, will not be responsible for the correctness of the description, authenticity, genuineness, or for any defect or fault in or concerning any lot, and makes no warranty whatever, but will sell each lot exactly as it is, WITHOUT RECOURSE. But upon receiving before the date of sale, expert opinion in writing that any lot is not as represented, The Anderson Galleries, Incorporated, will use every effort to furnish proof to the contrary, and in default of such proof the lot will be sold subject to the declaration of the aforesaid expert, he being liable to the owner or owners thereof for damage or injury occasioned by such declaration.

7. TERMS CASH. Upon failure to comply with the above conditions any sum deposited as part payment shall be forfeited, and all such lots as remain uncleared after twenty-four hours from the conclusion of the sale, will be resold by either private or public sale at such time as The Anderson Galleries, Incorporated, shall determine, without further notice, and if any deficiency arises from such re-sale it shall be made good by the defaulter at this sale together with all the expenses incurred thereby. This condition shall be without prejudice to the right of The Anderson Galleries, Incorporated, to enforce the contract with the buyer, without such re-sale.

8. BIDS. We make no charge for executing orders for our customers and use all bids competitively, buying at the lowest price permitted by other bids.

9. The Anderson Galleries, Incorporated, will afford every facility for the employment of carriers and packers by the purchasers, but will not be responsible for any damage arising from the acts of such carriers and packers.

Priced Copy of this Catalogue may be secured for $2.00

The Anderson Galleries

Incorporated.

PARK AVENUE AND FIFTY-NINTH STREET, NEW YORK.

TELEPHONE, PLAZA 9356.

SALES CONDUCTED BY MR. FREDERICK A. CHAPMAN

PREFACE.

The items in the following catalogue separate logically into "Caricatures," "Costume Plates," "Lithographs," and "Original Drawings." All are in unusually fine condition.

Among the original drawings probably the most noteworthy is Rowlandson's "Washing Day," a magnificent water color thoroughly representative of the artist's best manner. Collectors should not fail to give attention to his other water colors and pen and ink sketches. Other items in this group deserving particular notice are four original wash drawings by Doré for Tennyson's "Idyls of the King," several pencil sketches by Cruikshank for Ainsworth's "Windsor Castle," six Dickens' illustrations by "Phiz," four characteristic sketches by Leech and Albert Herter's original black and white wash drawings for George Cable's "Old Creole Days" and "Grandissimes."

The most interesting of the French Lithographs of the School of 1830 are the fine portraits by Deveria and Grevedon. Among the many representations of Boilly's work the choicest number is, without question, the volume entitled "Les Grimaces," Paris, 1824, containing 96 plates. This is the rarest set of lithographs published in Paris and always commands a high price.

The French Costume Plates are all unusually well drawn and show the characteristic Gallic tendency to make good na-

tured fun of prevailing fashions. The English Caricatures in Mezzotint and line are marked by similarly good execution and tendency, but accomplish their end by frank ridicule and exaggeration.

Both for intrinsic merit and because of the valued autographs that appear upon their plates, the original portfolios of Tennyson's "Elaine," "Enid," "Guinevere" and "Vivien" illustrated by Doré are among the choicest items in the collection. Each plate is signed by the author, the artist, and the engraver.

This Catalogue was prepared by Mr. Ferdinand Meder.

THE

FREDERIC R. HALSEY COLLECTION OF PRINTS

PART X

CARICATURES, COSTUME PLATES, LITHOGRAPHS & ORIGINAL DRAWINGS

FIRST SESSION

Monday Evening, January 7th, 1918, at 8:15 o'clock

LOTS 1-173

FRANCISCO, CALLED ALBANO.

1 DIANA AND ACTEON.

Original drawing in three crayons, 17½ x 24¼ in. Mounted on drawing board.

Very fine sketch for one of the pictures, painted for the Duke of Mantua. A painting of the same subject is in the Dresden Gallery.

SAMUEL ALKEN.

2 THE BACHELOR.

Aquatint colored by hand. Small folio. Fine.

HYACINTHE AUBRY-LECOMTE, L.V.J.B.
(Nicknamed "Le Prince des Lithographes")

3 F. A. DE CHATEAUBRIAND—ELISA BLONDEL.

Original lithographs printed on India paper. Folio. (2)

BATHING.

4 LE BAIN. LE BAIN D'AMOUR. LES ENFANTS AU BAIN. LES BAINS CHAUDS. LE BAIN CHAUD.

Etching, stipple and lithographs after Kaufmann, J. Prud'hon, Deveria, Delaunois and Daumier. Small folio and quartos. (5)

5 LE MIDI OU LE BAIN.

Stipple by Renard after Blaizob. Printed in 2 tints. Fine impression, good margin, 4to.

6 UNE FILLE D'ADAM. LES GRISETTES. LA SURPRISE. LE BAIN.

Lithograph, wood engraving, mezzotint and etching by Deveria Lavielle. Sixdeniers and Kaufmann. Small quartos and 12mo. (4)

7 A JAPANESE BATHING HOUSE.

Original wood engraving by Utamaro. Printed in colors. Folio.

8 THE MAIDSTONE BATH, of the modern Susanna. INDIAN BATHS. BAIGNOIRE VUE EN FACE. BATHING.

Line engravings and aquatint by Gyges, G. Bussi, De La Fosse and Thomas. Small folio and quartos. (4)

9 MISERIES OF BATHING. A VIEW ON THE BANKS OF THE THAMES. ECOLE DE NATATION.

Stipple, etchings and lithograph by Renard, Rowlandson and Marlet. Small quartos. (3)

10 LES PLAISIRS DE L'ETE.

Line engraving by Surugue. Fine impression. Folio.

11 THE WARM BATH. THE SHOWER BATH. LE MIDI OU LE BAIN.

Aquatints and stipple by Renard. Good impressions. Folios. (3)

CHARLES BAUGNIET.

12 HYPTE. BELLANGE. DANTAN JEUNE. PAUL DELAROCHE.

Original lithographs, printed on India paper. The first one with an autograph in pencil by Bellange. Folios. (3)

13 MRS. CHARLES KEAN.

Original lithograph, printed on India paper. Large folio.

ZEPHYRIN BELLIARD.

14 COMTESSE DE RICHMOND. PRINCE MURAT. HORTENSE DE BEAUHARNAIS.

Original lithographs, printed on India paper. Folios (3)

BORNEMANN.

15 HONORE DE BALZAC. MIGNARD. MADme. MALIBRAN DE BERIOT.

Original lithographs, printed on India paper. Folios. (3)

LOUIS BOILLY.

16 PORTRAIT OF THE ARTIST by his son Jules Boilly.

Original lithograph. Small folio.

17 LES JOURNAUX.

Original lithograph, colored by hand. Folio.

18 L'INNOCENCE ET LA FIDELITE. LES JOUETS DU JOUR DE L'AN.

Original lithographs, colored by hand. Quartos. (2)

19 LA BONNE NOUVELLE. LA MAUVAISE NOUVELLE.

Original lithographs, colored by hand. Quartos. (2)

20 A LA SANTE DES LURONS.

Original lithograph, colored by hand. Folio.

21 AH LES MECHANTS ENFANTS! LE SONGE DE TARTINI.

Original lithographs, colored by hand. Small folio and quarto. (2)

22 A LA SANTE DU ROI.

Original lithograph, colored by hand. Folio.

23 LA VACCINE.

Original lithograph, colored by hand. Folio.

24 JE TE DONNE MA MALEDICTION. LA PARTIE DE PIQUET.

Original lithographs, colored by hand. Quartos. (2)

25 C'EST MA BONNE MAMAN.

Original lithograph, colored by hand. Small folio.

26 LA BONNE AVENTURE. LE VIELLARD DES SALINS.

Original lithographs, colored by hand. Quartos. (2)

27 LES DEMENAGEMENS.

Original lithograph, colored by hand. Folio.

28 LA LAITIERE.

Original lithograph, colored by hand. Folio.

29 LA PREMIERE DENT. LA DERNIERE DENT.

Original lithographs, colored by hand. Quartos. (2)

30 LE MATELOT NAPOLITAIN. LA DISTRACTION.

Original lithographs, colored by hand. Quarto and folio. (2)

31 LA REJOUISSANCE PUBLIQUE.

Original lithograph, colored by hand. Folio.

32 LE JEU DE BILLARD.

Original lithograph, colored by hand. Folio.

33 LE JEU DE BILLARD. LE JEU DE L'ECARTE.

Original lithographs, colored by hand, late impressions. Folios. (2)

34 PRENEZ BRAVE HOMME IL VOUS DOIT LA VIE. MONSIEUR? C'EST-Y CA QUE VOUS CHERCHEZ. MERCI BELLE DAME.

Original lithographs, colored by hand. Quartos. (3)

35 L'ECONOMIE POLITIQUE.

Original lithograph, colored by hand. Folio.

36 LE BON MENAGE.

Original lithograph, colored by hand. Folio.

37 L'EFFET DU MELODRAME. SPECTACLE GRATIS.

Original lithographs, colored by hand. Folios. (2)

38 HIS OWN PORTRAIT.
Original lithograph. Small folio.

39 LE CABARET. LE JEU DU TONNEAU.
Original lithographs, colored by hand. Folios. (2)

40 LE JEU DE DOMINOS. LE JEU DE CARTES.
Original lithographs, colored by hand. Quartos. (2)

41 LE JEU DE DAMES. LE JEU DE DOMINOS. LE JEU DE CARTES. LE JEU D'ECHEC.
Original lithographs, colored by hand. Quartos. (4)

42 LES FUMEURS. LES JOUEURS DE CARTES.
Original lithographs, colored by hand. Quartos. (2)

43 LA MARMOTTE. SCENE POISSARDE.
Original lithographs, colored by hand. Quartos. (2)

44 LA PETITE FAMILLE. LA VIELLEUSE.
Original lithographs, colored by hand. Quartos. (2)

45 LES TAILLEURS DE PIERRES. LE TONDEUR DE CHIEN. LE MENDIANT.
Original lithographs, colored by hand. Quartos. (3)

46 REUNION DE 35 TETES.
Original lithograph, colored by hand. Folio.

47 LE SINGE MENDIANT.
Original lithograph, colored by hand. Folio.

48 VOUS SEREZ HEUREUSE EN MENAGE. ET L'OCRE L'A MANGE.
Original lithographs, colored by hand. Quartos. (2)

49 EMBRASSE MOI MA SOEUR.

Original lithograph, colored by hand. Large quarto.

50 LA PERRUQUE DU GRAND PERE. LE BONNET DE LA GRAND' MERE.

Original lithographs, colored by hand. Quartos. (2)

51 LA CHIFFONNIERE. LES COMMISSIONAIRES. LE COUP DE PEIGNE.

Original lithographs, colored by hand. Quartos. (3)

52 LE DEPART. LE RETOUR.

Original lithographs, colored by hand. Quartos. (2)

53 LA MAIN CHAUDE. LE PIED DE BOEUF.

Original lithographs, colored by hand. Folios. (2)

54 A LA SANTE DE LA GARDE NATIONALE.

Original lithograph, colored by hand. Folio.

55 INSTANT DESAGREABLE. ISAAC COX BARNET.

Original lithographs, the first one colored by hand, the second in black. Quartos. (2)

56 LES GRIMACES.

96 original lithographs, inclusive of the frontispiece, "Parle au Portie," published by Delpech in 1824. Bound in one volume, lacking the title page. Very fine impressions with the inscriptions of the earliest issue, most of them without numbers which later were added by Delpech, and in the second issue changed by Aubert. Colored by hand. With large margin. The Nos. 89 and 90 are American Indians.

This is the rarest set of lithographs published in Paris. It is quoted higher than sets by Vernet, Pigal, Daumier, etc.

57 LES GRIMACES.

Lithographs, colored by hand after Boilly's drawings. Folios. Very scarce. (2)

58 LES FUMEURS ET LES PRISEURS.

Lithograph, colored by hand after Boilly's drawing. Folio. Very scarce.

59 LE MARCHAND DE TISANE.

Lithograph, colored by hand after Boilly's painting. Printed on India paper. Folio.

60 INTERIEUR D'UN CAFE (Le Café de Foy au Palais Royal).

Lithograph, colored by hand, after Boilly's painting. Printed on India paper. Folio.

61 SPECTACLE GRATIS (Theatre de L'Ambigu Comique).

Lithograph, colored by hand after Boilly's drawing. Printed on India paper. Folio.

62 SAVOYARDS MONTRANT LA MARMOTTE. UNE SCENE DES BOULEVARDS.

Lithographs, colored by hand after Boilly's drawings. Printed on India paper. Folios. (2)

63 PORTRAIT DE BAPTISTE AINE.

Lithograph after Boilly's drawing. Folio.

D. S. BOSIO.

64 L'ESCAMOTEUR.

Etching, colored by hand. Good impression. Folio.

65 LA DISEUSE DE BONAVENTURE.

Aquatint, colored by hand. The lower left corner has been torn and repaired. Folio.

66 LE BAL DE L'OPERA.

Line engraving, colored by hand. With small margin. Folio.

67 LE LEVER DES OUVRIERES EN LINGE.

Line engraving, colored by hand. With small margin. Folio.

68 LE LOGEUR.

Line engraving, colored by hand. With small margin. Folio.

ADAM BUCK.

69 ANGELICA.

Aquatint printed in colors by Platt and Stadler. Very fine impression with margin trimmed to the plate-mark. Folio.

70 ARCHERS.

Aquatint by Wright and Ziegler. Fine impression printed in colors and touched up with the brush. In mahogany frame with gilt ornaments.

71 THE BATH.

Aquatint by Stadler. Very fine impression. Folio.

72 FATHER'S HOPE.

Aquatint, printed in colors by Freeman and Stadler. The margin trimmed nearly to the engraved border, but showing the artists' names and the publication line. Small folio.

73 GIVE ME A KISS.

Aquatint printed in colors and touched up with the brush, by Roberts and Stadler. Very fine impression with margin trimmed to plate-mark. Folio.

H. K. BROWN ("Phiz").

74 THE FAMILY DIGNITY IS AFFRONTED.

Illustration for Dickens's "Little Dorrit." Edition of 1857. Original pencil drawing 4½x7⅛ ins.; also the etching. (2)

75 MRS. GAMP AND BETSY PRIG.

Illustration for Dickens's "Martin Chuzzlewit" Library edition of 1858. Original pencil drawing touched up with water colors. Oval 4⅞x3⅞ ins.

76 NICOLAS STARTING FOR YORKSHIRE.

Illustration for Dickens's "Nicholas Nickleby." Probably for the edition of 1839. Original pen and ink drawing, mounted on cardboard. 7⅜x5⅞ ins.

77 THE RECEPTION AT THE BOARDING SCHOOL.

Illustration for Dickens's "Nicholas Nickleby." Probably for the edition of 1839. Original pen and ink drawing, mounted on cardboard. 7x5⅛ ins.

78 DICK SWIVELLER AND THE MARCHIONESS.

Illustration for Dickens's "The Old Curiosity Shop." Library Edition of 1858. Original pencil drawing touched up with water colors. Oval, 4½x3⅜ ins.

79 THE OLD CURIOSITY SHOP.

Illustration for Dickens's "The Old Curiosity Shop." Library edition of 1858. Original pencil drawing touched up with water colors. Oval, 4⅞x3⅞ ins.

80 THE SALAD BOWL.

Very important original pencil drawing, signed "Phiz, 1882." A pencil note in the lower right corner "Phiz's last 1882." 14⅝x10¼ ins.

In the center of an oval, a cook is mixing the salad. He is holding the mustard pot in his left hand. On his right, an old woman is pouring out the vinegar and on his left a man adding the pepper. Cupids bring salt, oil, etc., and muses are singing and playing the lyre. To the left of the salad bowl, Death with a fork and to the right a Jester with a spoon. The salad bowl is filled with imps. On the base, on which the salad bowl is resting, a couple of young lovers is seated in the center, on the right a man laughing and on the left a woman crying.

H. W. BUNBURY.

81 A LONG STORY.

Stipple. Fine impression with small margin. Folio.

82 VIEW OF THE PONT NEUF AT PARIS. Also a smaller reversed copy of the same engraved by W. P. C.

Etchings, the second colored by hand. Royal folio and 4to. Fine impressions. (2)

CARICATURES IN MEZZOTINTO.

83 THE AMOROUS BUCK. LA LISEUSE AMOUREUSE.

Good impressions. The first one printed in red, the margin cut down and inlaid, the second colored by hand, without margin. Folios. (2)

84 THE FAMILY AT DINNER.

Magnificent proof before all letters, with margin. Folio.

85 THE LOVELY PICKPOCKET.

Superb proof before all letters, with margin. Folio.

86 THE ORIGIN OF THE ORDER OF THE GARTER.

Very fine impression, with margin. Folio.

87 THE STREET MUSICIANS.

Superb proof before all letters, with margin. Folio.

88 BOB BLUNT IN AMAZE. BACHELORS FARE. THE PRETTY BAR MAID.

Fine impressions with good margins. Folios. (3)

89 CAPT. JESSAMY. MR. DEPUTY DUMPLING.

Fine impressions with margins, the second colored by hand. Folios. (2)

90 LA DECOUVERTE ou LA FEMME FRANC MACON.

(Portrait of the Chavalier d'Eon.)
Very fine impression, but closely trimmed, lacking the publication line. Very scarce.

91 THE DEEP ONE'S RIB. THE KNOWING ONE'S RIB. MISS EYEBRIGHT.

Fine impressions, with small margins. Quartos. (3)

92 DOCTOR GALLIPOT, WITH HIS WIG OF KNOWLEDGE. THE LIGHT GUINEA.

Good impressions, with small margins. Folios. (2)

93 THE ENTERPRIZING MACCARONI. THE ENGLISH COACHMAN.

Fine impressions, with small margins. Small folios. (2)

94 THE EXHIBITION OF WILD BEASTS. THE APPOINTMENT OVERHEARD.

Fine impressions, with margins. The first one torn in the lower corner and repaired. Folios. (2)

95 A JOURNEYMAN PARSON. JANUARY AND MAY.

Very fine impressions with margins. Folios. (2)

96 LABOUR IN VAIN. LOVE IN A VILLAGE.

Fine impressions with margins. Folios. (2)

97 THE LASS WITH A DELICATE AIR. THE SPELL. HOBNELIA.

Very fine impressions with margins. Folios. (2)

98 NARCISSUS AND THE NYMPH ECHO. A RICH PRIVATEER.

Fine impressions with large margins. Folios. (2)

99 THE OLD FEMALE MACARONI. THE SEDUCING TALE. THE FEMALE BARBER.

Good impressions with small margins. The last one hand colored. Quartos. (3)

100 PAULO PURGANTI. DECEITFUL KISSES.

Fine impressions with margins. Folios. (2)

101 POLLY'S LAMENTATION. INTELLIGENCE.

Fine impressions with large margins. Folios. (2)

102 A PLEASING METHOD OF ROUZING THE DOCTOR. THE RURAL CHARMER. THE FASHIONABLE DRESSES.

Fine impressions with good margins. Folios. (3)

103 PRETTY MISS'S MOURNFUL SURPRIZE. JOCKEY AND JENNY. THE LAST SHIFT.

Fine impressions with margins. Folios. (3)

104 THE PRODIGAL SON.

Very fine impressions with margins. Folios. (4)

105 THE RETURN FROM A MASQUERADE. A WHET ON THE ROAD.

Fine impressions with margins. Folios. (2)

106 REYNARD'S LAST SHIFT. KITTY COAXER.

Good impressions, with margins. The first one colored by hand. Folios. (2)

107 A ST. GILES'S BEAUTY. A ST. JAMES'S BEAUTY.

Very fine impressions, with margins. Folios. (2)

108 THE SCRAMBLE OR OLD GRIPUS.

Fine impressions, with margin trimmed closely to the plate-mark.

109 SEARCH THE WORLD. THE PRETTY BAR MAID.

Fine impressions, with margins. Folios. (2)

110 SPRING.

Very fine impression colored by hand. With large margin. Folio.

111 SPRING. SUMMER. AUTUMN. WINTER.

Good impressions, with margins. Folios. (4)

112 THE SUDDEN EXPLOSION. LIKE MISTRESS—LIKE MAID.

Fine impressions, with margins. Folios. (2)

113 THE UNFORTUNATE DISCOVERY. THE UNLUCKY VISIT.

Fine impressions, with small margins. The first one colored by hand. Small folio and quarto. (2)

114 WELLADAY! IS THIS MY SON TOM. IRISH PEG IN A RAGE.

Fine impressions, with small margins. Folios. (2)

115 THE WIFE'S FORTUNE TOLD. THE PRODIGAL SON.

Fine impressions with margins. Folios. (2)

A. E. CHALON.

116 IMPUDENCE.

Original water color, mounted on drawing paper. 17⅝x11½ ins.

Picture of a young woman in evening dress of the period of 1860.

JOHN COLLET.

117 THE COTILLION DANCE. THE ALLEMANDE DANCE.

Caricatures in line engraving by Caldwell. Fine impressions, with margins. Folios. (2)

118 THE COUNTRY CHORISTERS. HIGH LIFE BELLOW STAIRS. THE UNWELCOME CUSTOMER

Caricatures in line engraving. Fine impressions, with margins. Folios. (3)

119 THE ENGLISHMAN IN PARIS. A FRENCH PETIT MAITRE.

Caricatures in line engraving. Fine impressions with margins. Folios. (2)

120 EN VOYANT MISS ROBERT. LE MAITRE A DANSER ANGLAISE.

Caricatures in line engraving. Fine impressions with margins. Folios. (2)

121 THE FRENCH LADY. THE FRENCH LADY IN LONDON. DEPART DE LA PROMENADE. ENTRE DU BARON.

Caricatures in line engraving. Fine impressions, with margins. Folio. (4)

122 GROWN LADIES TAUGHT TO DANCE. THE POLITICIAN.

Caricatures in line engraving. Fine impressions, with margins. Folios. (2)

123 GROWN LADIES TAUGHT TO DANCE. THE SPIRIT IS WILLING.

Caricatures in line engraving by Renoldson and Goldar. Fine impressions with margins. Folios. (2)

124 THE HARLOTS NURSE. OUT OF FASHION. THE ENGLISH LADY AT PARIS.

Caricatures in line engraving. Fine impressions, with margins. Folios. (3)

125 JANUARY AND MAY. THE FRENCHMAN IN LONDON.

Caricatures in line engraving. Fine impressions, with margins. Folios. (2)

126 MALE AND FEMALE COSTUMES.

Line engravings by Cook, Grignion, Pranker and Renoldson. Fine impressions, with margins. Quartos. (6)

127 MISS COMEINGUE OUT OF OPERA. A FRENCH PETIT MAITRE. LA BARONNE DU BEL AIR.

Caricatures in line engraving. Fine impressions, with margins. Folios. (3)

128 MODERN LOVE.

Four line engravings by J. Godar. Fine impressions, with margins, bound in one volume in long grain red morocco. Folio.

129 OUTRAGES MALICIEUX. NOW SR. YOU'R A COMPLEAT MACARONI. GROWN GENTLEMEN TAUGHT TO DANCE.

Caricatures in line engraving. Fine impressions, with margins. Folios. (3)

130 RIDICULOUS TASTE. LA DUCHESSE DES PLAISIRS. MLLE. DES FAVEURS. WERY GOND OF A NIGHT CAP.

Caricatures in line engraving. Fine impressions, with margins. Folios. (4)

131 TROOPS FORDING A BROOK. THE TYTHE PIG. THE LADIES DISASTER.

Caricatures in line engraving, by Caldwell, etc. Fine impressions, with margins, the first one with a tear in the lower margin mended. Folios. (3)

ABRAHAM COOPER.

132 A FOX'S HEAD and a proof of the etching. Two HUNTING CHAINS. ORNAMENTED BORDER.

Two sheets containing twelve drawings of DOGS, BIRDS, etc.

Original pen and ink drawings, washed, on bristol board. For illustration. Sizes varying from 2x1¾ ins. to 4¾x3½ ins. (7)

COSTUMES.

133 LES ANGLAIS AU CANAL DE L'OURC. SANDIS. WINTER COSTUMES.

Etchings and one aquatint by Martinet, Cheron and Hunt. Fine impressions, colored by hand. With margins. Folios. (3)

134 BONJOUR MAMAN. LE BEAU MONDE.

Original etchings by H. Moses, colored by hand. Octavos. (2)

135 CHRISTINE. LE COUCHER DE LA MARIEE.

One stipple and one line engraving. The second printed in colors and touched up with the brush. Quartos. (2)

136 LA COMTESSE DU ROURE. DAME QUI VA ENTRER AU BAIN. LE ROY D'ANGLETERRE.

Line engravings by I. B. Bonnart. Very fine impressions, with small margins. The last one with two tears in the margin, mended. Folios. (3)

137 COSTUMES DE HAMBOURG.

Aquatints colored by hand. Proof before all letters with small margins. Quarto. Very fine. (2)

138 THE DOG AND DUCK TEA GARDEN.

Etching. Very fine and brilliant impression, with small margin. Folio. Very scarce.

139 DON PHELIPPE V, REY D'ESPANA. LOUIS LE GRAND.

Line engravings by J. B. H. Bonnart and J. D. de St. Jean. Very brilliant impressions, with margins. Folios. (2)

140 LOUIS DE BOURBON. LOUIS LE GRAND.

Line engravings by Godefroy and Trouvain respectively. Fine impressions, with margins; the first one proof before all letters. Folios. (2)

141 LOUIS LE GRAND. ELIZABETH CHARLOTTE DE BAVIERE.

Line engravings by Habert and N. Bazin respectively. Very fine impressions, with margins. Folios. (2)

142 MADEMOISELLE DESMASTIN. MADEMOISELLE MOREAU. MADEMOISELLE DU FORT.

Line engravings by I. B. Bonnart. Fine impressions, with small margins. Folios. (3)

143 LA MARQUISE DE GRANCEY. LA MARQUISE DE RICHELIEU. LA DUCHESSE DU MAINE.

Line engravings by F. R. Bonnart. Fine impressions, with small margins. Folios. (3)

144 MONSEIGNEUR LE DAUPHIN. LE ROY. LA REINE.

Line engravings by J. D. de Saint Jean. Very fine impressions, with small margins. Folios. (3)

145 LE CAPITAINE JEAN BART. NURSE TO WILLIAM GEORGE.

Line engravings by I. B. Bonnart. Very fine impressions, with small margins. Folios. (2)

146 PROCLAMATION OF GEORGE THE III. A TRIP TO SCARBOROUGH. A VIEW OF THE PARADE AT BATH. THE BAG PIPER.

Etchings, line engraving and aquatint. Fine impressions, the second and third with margins. Folios. (4)

147 LA PROMENADE DES ITALIENS.

Very fine original water color by George E. Opiz. 13⅞x10⅝ ins.

148 THE STAFFORDSHIRE GIRL. THE CANTERBURY PILGRIMAGE. EMILY.

Etching, stipple and line engraving by Worthington and others. Fine impressions, with margins. Folio, quarto and octavo. (3)

149 THEATRICAL COSTUMES.

Line engravings by Grignion after drawings by Brandion. Very fine impressions, with large margins. Quartos. (14)

C. CONSTANS.

150 A. T. BRONGNIART. REINE HORTENSE. LOUIS PHILIPPE EN EXIL.

Original lithographs. The second a proof before all letters, printed on India paper. With an autograph inscription by Queen Hortense, who took afterwards the name of Duchesse de Saint Leu. Fine impressions, with margins. Folios. (3)

GEORGE CRUIKSHANK.

151 IRISH REBELLION. Illustrations for Maxwell's "Irish Rebellion."

Original etchings. Very fine Indian paper proofs. (21)

152 THE LIVERPOOL MERCHANT. Illustrations for John Manslay's "The Liverpool Merchant."

Original etchings. Very fine and brilliant set of proofs before letters on India paper. (6)

153 MODERN CHIVALRY. Illustration for Mrs. Gore's "Modern Chivalry."

Original etchings. Very fine proofs before letters,

SIR LIONEL FLAMSTEAD AND HIS FRIEND. Fine India proof of the engraving published in Vol. 4 of Ainsworth Magazine. (6)

154 OSTEND PACKET IN A SQUALL. BOUTON'S ADDRESS CARD.

The first an aquatint, fine impression colored by hand; the other an etching. Folio and 8vo. (2)

155 YULE LOG.

Original etchings. Proofs before letters on India paper. Four etchings on one plate and the same cut in two. With the inscriptions and colored by hand. (8)

156 "GOG RESCUING XIT FROM THE BEAR IN THE LIONS TOWER."

Original pencil drawing, with touches of watercolor. Signed "George Cruikshank" at bottom. 4¼x4¾ ins.
Illustration for Ainsworth's "Windsor Castle."

157 JACK SHEPPARD.

Original pencil drawing, with original marginal sketches. 7x8¾ ins.

158 SEPTEMBER. COCKNEY SPORTSMEN.

Original pencil drawing with touches of watercolor. 3½x5 ins. (2)
Illustration for the Comic Almanach of 1837. Also the etching.

159 NOVEMBER. St. Cecilia's Day.

Original pencil drawing with touches of watercolor. 3½x5 ins. (2)

Illustration for the Comic Almanach of 1837. Also the etching.

160 SIR NARCISSUS LE GRAND ENTERTAINING HIS FRIENDS.

Original pencil drawing with touches of watercolor. Very fine drawing with marginal sketches and pencil notes, signed at the bottom "George Cruikshank." 7x9 ins.

Illustration for Ainsworth's "Windsor Castle."

161 SIR THOMAS ATTACKING THE TOWER.

Original pencil drawing with touches of watercolor. Very fine. 3⅞x5¾ ins.

Illustration for Ainsworth's "Tower of London."

162 THE TABLE BOOK.

Very fine set of etchings. India paper proofs, mounted to small folio. Lacks the paper cover. (12)

163 A REVERIE.

Original etching printed on India paper, with large margin. Small folio. In narrow gilt frame.

Portrait of George Cruikshank from the "Table Book."

164 THE HEAD OF THE TABLE.

The first plate of "The Table Book." Original pencil sketch. 8⅝x7¼ ins.

Interesting sketch, showing the woman's head in the center of the first row. The head on the left and the one in the center of the third row. On the back, some more sketches and the first idea of the arrangement of the different heads.

165 THE FOLLY OF CRIME. The third plate of "The Table Book."

Original drawing touched up with watercolor. At the top of the drawing "Original sketch" in Cruikshank's handwriting. His signature on the lower left corner. 8¾x7⅛ ins. Very fine.

166 ORIGINAL DRAWING.

28 — One page of pencil sketches with touches of water-color, signed on the left "George Cruikshank." 8⅞ x7⅛ ins.

The sketches are, beginning at the upper left corner: 1, A Lady at Church; 2, Ornamented Letter "T"; 3, A Russian soldier; 4, Head with a three-cornered hat; 5, Two women with Cupid following them; 6, Cupid dressed as a messenger boy; 7, Two boys visiting a Lady in a garden; 8, 9, 10 and 11, Women fencing; 12, Gothic chair and bed; 13, Portrait of a man; 14, Ornamented letter "T."

M. DARLY.

1 — 167 BOARDING SCHOOL EDUCATION. MASQUERADE DANCE.

H.W. Caricatures in line engraving. Fine impressions, with margins. Folios. (2)

2 — 168 THE CONNOISEURS. THE CITY ROUT. A SCOTCH REEL. MAN OF BUSINESS.

H.W. Caricatures in line engraving. Fine impressions, with margins. Folios. (4)

4 — 169 CUPID'S TOWER. THE MACARONI PRINT SHOP. MACARONY SHOE MAKER. MACARONI COURTSHIP.

H.W. Caricatures in line engraving. Fine impressions, with margins. Folios. (4)

3 — 170 A MACARONI DRESSING ROOM. MACARONI DUELISTES. VIS A VIS BISECTED.

H.W. Caricatures in line engraving. Fine impressions, with margins. Folios. (3)

7 50 171 OH. HIGH. OH. EXTRAVAGANZA.

H.W. Caricatures in line engraving. Fine impressions, with margins. Folios. (2)

172 OLD MACARONI MISS LED. THE LIGHT GUINEA. THE AMOUROUS MACARONI. VIEW OF THE PONT NEUF AT PARIS.

Caricatures in line engraving. Fine impressions, with margins. Folios. (4)

173 PREPOSTEROUS HEAD DRESS. RIDICULOUS TASTE.

Caricatures in line engraving. Fine impressions, with margins. Folios. (2)

SECOND SESSION

Tuesday Evening, January 8, 1918, at 8:15 o'clock

LOTS 174-353

PHILIP DAWE.

174 THE MACARONI. THE ENRAGED MACARONI.

Mezzotints. Very fine impressions, with small margins. Folios. (2)

175 THE MACARONI. A NEW FASHION'D HEAD DRESS.

Mezzotints, very fine impressions, with small margins. The last one a proof before all letters with the title written in ink. Folios. (2)

E. DESMAISONS.

176 JE DOIS L'OUBLIER (Miss Croker). PENSE-T-IL A MOI (Lady Macdonald). MARIE CHRISTINE. LOUS NAPOLEON BONAPARTE.

Lithographs, the last one on India paper. Folios and one quarto (4)

ACHILLE DEVERIA.

177 GABRIELLE BESSET. LA TOILETTE. FANNY ELSSLER. COSTUME CIVIL DU TEMPS DE LOUIS XIII (Portrait of Eugène Dèvéria).

Original lithographs. The two first ones, with small margins, the third colored by hand. Folios. Fine. (4)

178 HENRI HERZ. F. J. REGNIER, Melle. JULIA. JULIETTE et JUDITH GRISI.

Original lithographs. Superb impressions with large margins. The two first ones, proofs on India paper. Folios. (4)

179 VICTOR HUGO. LAMARTINE. Melle AMIGO. MARIE ISABELLE, INFANTE D'ESPAGNE. MARIE CHRISTINE DE NAPLES.

Original lithographs. Superb impressions with large margins. The two first ones, proofs before all letters on India paper. Folios. (5)

The portraits of Victor Hugo and Lamartine are considered the masterpieces produced in Lithography in 1830.

180 AMEDEE MEREAUX. PAULINE GARCIA. CORNELIE FALCON. Ph. DOHLES. IMPERATRICE JOSEPHINE.

Original lithographs. Very fine impression. The first a proof on India paper. Folios. (5)

181 C. A. OSBORNE. Mrs. H. E. SMITHSON. TAGLIONI. COSTUME ALLEMAND AU XVI SIECLE. (Portrait of Alfred de Musset). LADY MONTAGUE.

Original lithographs. Very fine impressions with margins. The three first are proofs on India paper. Folios. (5)

182 HENRY PANOFSKA. TAGLIONI. MARIE TAGLIONI. COSTUME DU TEMPS DE HENRY II (Portrait of Robelin). HOLLANDAISE (Portrait of Laure Deveria).

Original lithographs. Very fine impressions with large margins. The first a proof on India paper; the third colored by hand. Folios. (5)

183 A. DU SOMMERARD. TAMBURINI. ALFRED DE VIGNY. EDOUARD WOLF. RUBINI.

Original lithographs. Very fine impressions with large margins. The three first ones are proofs on India paper. Folios. (5)

A. DEVERIA AND OTHERS.

184 COQUETTERIE. FORTUNE. JE LUI PLAIRAI, etc.

Original lithographs, three of them hand colored. Good impressions with small margins. Quartos and folios. (8)

DIGHTON.

185 LES MEDECINS BOTANISTE ET MINERALOGISTE, etc. DARBY AND JOAN (Portraits of Miss Farren and of the Earl of Derby).

One line engraving and one etching; the last one colored by hand. Fine impressions with small margins. Folio and quarto. (2)

GUSTAVE DORE.

186 ELAINE by Tennyson.

Nine line engravings by I. H. Baker, Wm. Hall, H. Robinson and others. Proofs on India paper signed by the painter, the engraver and the author. Folios in original portfolio.

187 ENID by Tennyson.

Ten line engravings by E. P. Branard, T. O. Barlow, J. Saddler, J. Godfrey and others. Proofs on India paper, signed by the painter, the engraver and the author. Folios in original portfolio.

188 GUINEVERE by Tennyson.

Nine line engravings by the same engravers as the preceding number. Proofs on India paper signed by the painter, the engraver and the author. Folio in original portfolio.

189 VIVIEN by Tennyson.

4— meyhe

Nine line engravings by the same engravers as the preceding number. Proofs on India paper signed by the painter, the engraver and the author. Folios in original portfolio.

190 RETURNING TO THE CASTLE. Illustration for Idyls of the King.

50 — meyhe

Very fine original wash drawing in neutral ink and white. Signed in the lower right corner. 16¾ x 12¾ inches.

191 DEATH. Illustration for "Idyls of the King."

40 — meyhe

Very fine original wash drawing in neutral ink and white. Signed in the lower right corner. The drawing was torn in the lower right corner and is carefully repaired and mounted on Bristol board. 17 x 13¼ inches.

192 THE FLIGHT. Illustration for Tennyson's "Idyls of the King."

40 — G. Dl ~~meyhe~~

Very fine original wash drawing in neutral ink and white. Signed in the lower right corner. 16¾ x 12½ inches.

193 THE SOULS IN THE NIGHT. Illustration for "Idyls of the King."

40 — G. Dl.

Very fine original wash drawing in neutral ink and white. Signed in the lower right corner. 16¾ x 12⅜ inches.

DUFLOS.

194 LE MIROIR CURIEUX.

1 — Meder

Line engraving. Fine impression with margin. Octavo.

JOSEPH FELON AND OTHERS.

195. LE HAREM. LE REPOS. LE DESHABILLER, etc.

5 —

Original lithographs, one line engraving and mezzotints. Good impressions with small margins. Seven tinted by hand. Quartos and folios. (8)

FISHING SCENES.

196 CATCHING A COLD. A COUNTRY PRACTITIONER. GONE. DON'T YOU BE SAUCY. I SAY, JACK.

Etchings after sketches by Seymour. Octavos. (5)

S. W. FORES.

197 EFFECTS OF THE CHELTENHAM WATERS.

Very fine etching colored by hand. With large margins. Folio.

198 NATIONAL BEAUTIES (Turkish, Swiss, Spanish, Parisian, Caledonian, Andalusian, Cambrian and Gallic.

Very fine aquatints by F. C. Hunt after T. Jones; colored by hand. With large margins. Folios. (8)

The margin of the fifth engraving has been torn and repaired.

GAVARNI.

199 GAVARNI.

Portrait of the artist, original lithograph by Lafosse. Very fine impression on India paper. With very large margin. Folio.

200 FREDERIC SAUVAGE ISABEY. DECAMP. LE BARON GERARD, etc.

Very fine lithographs; the five first ones printed on India paper. Fine impressions with large margins. Folios. (7)

JAMES GILLRAY.

201 A BARBER'S SHOP IN ASSIZE TIME.

Original etching colored by hand. With small margins. Folio.

202 CONNOISSEURS (Portrait of G. Morland).

Original etching, colored by hand. Very fine impression with small margins. Folio.

203 HOT WEATHER. RAW WEATHER. BRACING WEATHER. WINDY WEATHER. SLIPPY WEATHER. SLOPPY WEATHER.

Original etchings, colored by hand. Very fine impressions. Quartos. (6)

204 PROGRESS OF THE TOILET. 1, The Stays. 2, The Wig. 3, Dress Completed.

Original etchings, colored by hand. Very fine impressions, with margins. Folios. (3)

205 TALES OF WONDER. EXTRAORDINARY NEWS. THE YORK SPARRING MATCH. A DECENT STORY.

Original etchings, colored by hand. Fine impressions, with small margins. Folios. (4)

206 THE UNION CLUB. THE BRIDAL NIGHT.

Original etchings, colored by hand. Fine impressions, with margins. The first has a small worm hole. Folios. (2)

207 A GAME OF WHIST.

Very fine original water color. Not signed. 7x7⅝ ins.

E. GIRARDET.

208 THE CONNOISSEUR.

Original water color. 9x8⅞ ins. In walnut frame, with gilt ornaments.

J. GOLDAR.

209 MODERN LOVE: Courtship, The Elopement, The Honey Moon, Discordant Matrimony.

Line engravings after J. Coolett. Very fine impressions, with margins. Folios. (4)

CHARLES GREEN.

210 BARNABY RUDGE.

Original pen and ink drawing. 7¼x10 ins.

211 BARTHOLOMEW FAIR.

Original water color. 6⅞x10 ins.

212 PEREGRINE PICKLE.

Original water color. 7⅛x9⅜ ins.

H. GREVEDON.

213 MLLE. DESPREAUX. MLLE. BOURGOIN. BARON D'HAUSSEZ. PRINCESSE DE JOINVILLE. DUC DE LA ROCHEFOUCAULT.

Original Lithographs. Very fine impressions, the first four printed on India paper, with large margins. Folios. (5)

214 DUCHESSE DE NEMOURS. DUCHESSE D'ORLEANS. MADAME ADELAIDE. MARIE AMELIE. LA REINE DES BELGES.

Very fine original lithographs. Proofs on India paper with large margins. Folios. (5)

215 DUCHESSE D'ORLEANS. DUC DE NEMOURS. MADEMOISELLE D'ORLEANS. DUCHESSE DE NEMOURS. DUCHESSE DE BERRY.

Original lithographs. Very fine impressions. The first four printed on India paper, with large margins. Folios. (5)

216 MLLE. DUPONT. SOPHIE BERGER. MLLE. DUPLESSIS. MLLE. LEONTINE FAY. G. CANNING.

Original lithographs. Very fine impressions. The first three printed on India paper; the second and third are proofs before letters. With large margins. Folios. (5)

217 MARQUIS DE BREZE. MME. ALBERT. ROSE DUFLOS. MME. BETSY D. MLLE. SONTAG.

Original lithographs. Very fine impressions. The first three printed on India paper, the third and the fourth are proofs before letters. With large margins. Folios. (5)

218 PRINCESSE D'ORLEANS. BARON D'HAUSSEZ. MLLE. PLESSIS. ARMAND. SAUVAGEOT.

Original lithographs. Very fine impressions. The first three are proofs, on India paper, the last one is a proof before letters. With large margins. Folios. (5)

219 G. ROSSINI. MLLE. DORVAL. MATHILDE. PAULINE. L'AFRIQUE.

Original lithographs. The first one printed on India paper, the second and third are proofs before letters. With large margins. Folios. (5)

220 MLLE. SONTAG. MLLE. JAWUREK. BAPTISTE AINE. PRINCE DEMIDOFF. MLLE. FALCOZ. MLLE NOBLET.

Original lithographs. The first four on India paper, the fourth and the fifth are proofs before letters. With large margins. Folios. (6)

E. GRISET.

221 PRISONER WRITING, a cat on the table.

Pen and ink drawing touched up with the brush. Signed on the lower left corner "E. Griset." 5⅞x 7½ ins.

222 THREE BANDITS.

Pen and ink drawing touched up with the brush. Signed in the lower left corner "E. Griset." 7½x 8¾ ins.

WILLIAM HEATH.

223 CRIBBAGE. THE DRESS CIRCLE. MUCH ADO ABOUT NOTHING. TOWN. COUNTRY.

Original etchings, colored by hand. Very fine impressions, with small margins. Folios. (4)

224 FARMER GILES'S ESTABLISHMENT. NO GENIUS. A NEW WAY. MODERN AQUATICS.

Original etchings, colored by hand. Very fine impressions, with small margins. Folios. (4)

225 LOOKING AT AN ASS. MODERN PEEPING TOM'S. RUN NEIGHBOURS. STRATAGEM BETTER THAN FORCE.

Original etchings, colored by hand. Very fine impressions, with small margins. Folios. (4)

226 MORNING, NOON, NIGHT. MORNING, NOON, NIGHT. HOPE TOLD A FLATTERING TALE. A DISAPPOINTMENT.

Original etchings, colored by hand. Very fine impressions, with small margins. Folios. (4)

227 LA POULE. LA FINALE.

Original etchings, colored by hand. Very fine impressions, with small margins. Folios. (2)

ALBERT HERTER.

228 THE DAUGHTER OF THE NATCHEZ. Illustration for G. W. Cable's "The Grandissimes."

Original wash drawing in black and white, signed in the lower left corner "Albert Herter." 9⅞x7¼ ins.

229 RESTED THE EDGE OF HIS BURDEN ON THE COUNTER. Illustration for G. W. Cable's "The Grandissimes."

Original wash drawing in black and white, signed in the upper left corner "Albert Herter." 10x7 ins.

230 TWO WOMEN READING A LETTER BY CANDLE LIGHT. Tailpiece for chapter 43 of G. W. Cable's "Grandissimes."

Original wash drawing in black and white, signed in the lower right corner "A. H." 6½x8⅜ ins.

231 MADAME DELICIEUSE. Illustration for G. W. Cable's "Old Creole Days."

Original wash drawing in black and white, signed in the lower right corner "Albert Herter." 10¾x6⅞ ins.

232 SIEUR GEORGE. Illustration for G. W. Cable's "Old Creole Days."

Original wash drawing in black and white, signed in the lower right corner "A. H." 4x6¾ ins.

233 POSSON JONES. Illustration for G. W. Cable's "Old Creole Days."

Original wash drawing in black and white, signed in the lower right corner "A. H." 4⅝x8⅝ ins.

G. HENRIOT.

234 LA GRANDE BRETECHE.

Original black and white wash-drawing published in The Almanach of the Bibliophiles. 5x7½ ins.

H. HIGHMORE.

235 Twelve Illustrations for PAMELA, engraved by A. Benoit and S. Truchy.

Fine impressions, with margins, bound in one volume in long grain red morocco Folio.

WILLIAM HUMPHREYS.

236 THE PRUDENT CHOICE. MODERN MATRIMONY.

Mezzotints. Good impressions, with small margins. Folios. (2)

237 A SCENE IN THE PARK, mezzotint. The FRENCH LADY IN LONDON, line engraving after Grimm. PAUL POTTER, original lithograph on India paper, by H. Humphreys.

Very fine impressions, with margins. Folios. (3)

GEORGE HUNT.

238 A GLORIOUS DAY. A SPANKING DOG DAY. A THOROUGHBRED NOVEMBER. A SOAKER. A FROST. A THAW. A MERRY CHRISTMAS. THE SAME TO YOU.

Aquatints colored by hand. Very fine impressions, closely trimmed and inlaid. Quartos. (8)

239 A SHILLING FARE. THE PRICES. SUNDAY MORNING. MODERN SPECTACLES. THE GALLOPADE.

Aquatints and etchings. The three first ones and the last colored by hand. Very fine impressions with small margins. Folios. (5)

INCROYABLES.

240 AH! BEAUCOUP VOUS CRITIQUENT. AH'! QUELLE ANTIQUITE!!!

Stipples by Marchand and Chataigner. Fine impressions, colored by hand. With margins. Folios. (2)

241 AH! S'IL Y VOYAIT. AH! QU'IL EST DONC DROLE.

Aquatint and line engravings. Fine impressions, colored by hand. With margins. Folios. (2)

242 ARISTIDE. L'ANGLOMANE.

Stipple by Darcis. Very fine impressions colored by hand. With very large margins. Folios. (2)

243 LE BOEUF A LA MODE. CAFE DES INCROYABLES (Café Procope.)

Stipple and line engraving by Marchand and Ruotte. Fine impressions with margins. Folios. (2)

244 LE BOEUF A LA MODE. LES ENNUYES CHEZ EUX.

Line engraving and aquatint. Fine impressions colored by hand. With margins. Folio. (2)

245 LE CAFE POLITIQUE.

Line engraving. Fine impression colored by hand. With small margins. Folio.

246 CE QUE J'ETOIS. CE QUE JE SUIS. CE QUE JE DEVROIS ETRE.

Stipple and line engraving. Fine impressions colored by hand. With good margins. Folios. (2)

247 LE CONTRASTE. LES CROYABLES AU PERON.

Stipples. Fine impressions colored by hand. With good margins. Folios. (2)

248 LES DEGRAISSES. LA DANSE DES CROYABLES.

Stipples by Marchand, etc. Fine impressions. Colored by hand. With large margins. Folios. (2)

249 DEPART DES REMPLACES. ARRIVEE DES REMPLACANS. LERE REQUISITION DES DEUX GENRES.

Line engravings. Good impressions colored by hand. With small margins. Folios. (3)

250 FAITES LA PAIX. LA FOLIE DU JOUR. LES EFFROYABLES. LA DANSE INCROYABLES. LES CROYABLES AU PERON.

Stipple and line engravings. Fine impressions colored by hand. With large margins except the second, which is trimmed to the engraved border. Quartos. (5)

251 LA FOLIE DU JOUR. FAITES LA PAIX.

Stipples, by S. Tresca after L. Boilly. Very fine impressions colored by hand. With large margins. Folios. (2)

252 L'INCONVENIENT DES PERRUQUES. ILS ONT ETE, ILS SONT, ET IL SERONT. FI DONC! LES INCROYABLES.

Stipple and line engravings by Darcis Depeuille, Cholet, after C. Vernet. Very fine impressions colored by hand. The three first ones with large margins. Folios. (4)

253 OH'. C'EST BIEN CA.

Aquatint by Jazet after Vernet. Good impression, colored by hand. Trimmed to the engraved border and remargined. Folio.

254 PAUVRE RENTIER RUINE. LES MERVEILLEUSES.

Stipples by Darcis. Fine impressions, colored by hand. With margins. Folios. (2)

255 LA PIECE CURIEUSE. POINT DE CONVENTION. LES INCROYABLES.

Stipple and line engravings by Tresca, Darcis, etc. Fine impressions, colored by hand. With margins. Folios. (3)

256 IERE REQUISITION DES DEUX GENRES. LE SERAIL PARISIENS.

Line engravings. Good impressions, the first one colored by hand. With small margins. Folios. (2)

257 LA PROMENADE DU PARVENU ET DU RENTIER. LES INVISIBLES.

Line engravings. Fine impressions, colored by hand. With margins. Folios. (2)

258 QUEL EST LE PLUS HEUREUX.

Stipple, by Lefevre, after E. Victoir. Good impression, colored by hand. With small margins. Folio.

259 LA RENCONTRE DES INCROYABLES. LES MERVEILLEUSES.

Stipples by Darcis. Fine impressions, colored by hand. With margins. Folios. (2)

260 LA SCIENCE DU JOUR. LES MARIONNETTES.

Stipples. Fine impressions, colored by hand. With margins. Folios. (2)

261 LE SERAIL OU LE TURC A PARIS.

Line engraving. Fine impression, with margins. Folio.

262 LE THE PARISIEN.

Stipple. Fine impression, colored by hand. With small margins. Folio.

263 LE TRENTE UN.

Line engraving. Fine impression, colored by hand, with margins. Folio.

N. H. JACOB.

264 ANTOINETTE DESHOULIERES. L. DAVID. TENNYSON. PAGANINI, etc., etc.

Original lithographs. Folios and quartos. (11)

EUGENE LAMI.

265 TANDEM. RETURN FROM THE BOARDING SCHOOL.

Original lithograph colored by hand and an aquatint by Jazet. Also a small stipple of "Departure for a Boarding School." Fine impressions with good margins. Folios. (3)

LANGENDYCK.

266 THE TEA ROOM.

Original watercolor. 15 x 10½ inches. In mahogany frame with gilt ornaments.

THEODOR LANGER.

267 DANCE OF DEATH.

A Magnificent pencil drawing for his engraving. Signed and dated "TH; Langer, 1853." 7⅝ x 17¾ inches. Also an artist's proof of the engraving. (2)

JEAN NICOLAS LAUGIER.

268 THE CROUCHING VENUS after the statue at the Campidoglio.

Magnificent pencil drawing signed in the lower left corner "Laugier, 1813." 10¼ x 14½ inches.

LAURIE AND WHITE.

269 DISSIPATION OR THE GROUND WORK OF JEALOUSY.

Mezzotint. Very fine impression, with large margin. Folio.

270 THE GRACES COMPARING SANDALS.

Mezzotint. Very fine impression, with large margin. Folio.

271 POOR JACK.

Mezzotint. Very fine impression, with large margin. Folio.

272 THE TWO FRIENDS. ANNETTE AND LUBIN. THE PRODIGAL SON.

Mezzotints. Very fine impressions, the margins trimmed to the plate-marks, except the second, which has a large margin. The first is remargined. Quartos. (6)

JOHN LEECH.

273. MR. FEZZIWYS BALL.

Original etching colored by hand.

274 MR. AND MRS. CAUDLE.

Very fine original pencil drawing. 2¼ x 2½ inches.

275 COUNTHIAN AND THE GIPSY.

Superb water color signed with Leech's initials in the lower left corner. 6½ x 5½ inches.

276 MR. LEDBURY DISTINGUISHES HIMSELF AS AN EQUESTRIAN. Illustration for Bentley's works, Vol. 12, page 560.

Superb original pencil drawing. 6 x 8¼ inches.

277 TEA TABLE GOSSIP.

Very fine original water color. 5½ x 6 inches.

MAURICE LELOIR.

278 TITLE PAGE for "LES CONFESSIONS." Illustrations for "LES CONFESSIONS" by Jean Jacques Rousseau, published by H. Launette & Cie, Paris, 1889.

Magnificent water color, signed in the center "Maurice Leloir." 10¼ x 6 inches.

F. LEWIS.

279 BREAKFEAST AT BRETEUIL.

10 —

Aquatint touched up with the brush after a drawing by F. G. Byron. Very fine impression with margin. Folio.

280 RETURNING FROM A REVIEW AT THE CHAMP DE MARS IN PARIS.

15 — —

Aquatint touched up with the brush after a drawing by F. G. Byron. Very fine impression with margin. Folded and pressed out. Folio.

281 A VISIT TO THE CONVENT AT AMIENS.

10 —

Aquatint touched up with the brush after a drawing by F. G. Byron. Good impression with small margin. Folio.

A. MAURIN.

282 LEFEVRE. CHARLOTTE CORDAY. MLLE. GEORGES. E JENNER, etc.

2 — mw.

Original lithographs. Fine impressions with margins. Folios and quartos. (14)

283 PRINCE MURAT AND HIS WIFE.

11 —

Original lithograph colored by hand. Trimmed closely to the border. Foliio.

MINIATURES.

284 One full page illumination copied from "The Breviary of the Duke of Bedforth" on vellum. 8½ x 6 inches. Very fine specimen.

17 — 88.

EDWARD MORTON AND OTHERS.

285 LADY VERNON. DUC MATHIEU DE MONTMORENCY. MLLE. JAWURECK. DUC D'ORLEANS, etc.

Original lithographs. The third colored by hand, the last on India paper. Folios. (5)

MUSHROOMS.

286 FUHRER FUR PILZFREUNDE by Edmund Michael.

Seven plates with reproductions of 68 specimens of mushrooms in three-color process. Also descriptions, in one vol., 12mo, original boards. (8)

PIERRE NEWELL.

287 A CHRISTMAS ALLEGORY.

Original pen and ink drawing, washed, signed in the lower right corner "P. Newell." 6½ x 8½ inches.

LEON NOEL.

288 PRINCESSE CECILE DE BADE. DUC DE NEMOURS. LA REINE MARIE AMELIE. DUC DE NEMOURS (full length). L. VISCONTI.

Original lithographs. The four first ones proofs before the title, all printed on India paper except the first. Fine impressions with margins. Folios. (5)

THEOBALD F. VON OER.

289 FAUST'S VISIT TO AUERBACH'S CELLAR.

Original oil painting on drawing paper. Very fine specimen of this artist's work. 12¼ x 14¼ inches.

290 RETURN OF PRINCE ALBERT OF SAXONY TO ALTENBURG AFTER HIS LIBERATION.

Original sepia drawing, touched up with the brush. Signed in the lower right corner "Theobald Oer. F. Dresden." 14 x 18 inches.

J. H. RAMBERG.

291 THE SLAVE MARKET. SUMMER. MATRIMONY. THE ABSENT FATHER.

One aquatint, two mezzotints and one stipple and line engraving. The first one proof before all letters, the two last ones colored by hand. Good impressions with small margins. Folios. (4)

JAMES READ.

292 IDYLS OF THE KING.

Original pencil drawings illustrating A. Tennyson's work. Were never published. 8 x 10 inches. (16)

T. RICHOMME.

293 THE CROUCHING VENUS.

Magnificent pencil drawing for his engraving. Signed on the lower right corner "T. Richomme. Del Anno, 1813." 13⅝ x 9¾ inches.

T. ROWLANDSON.

294 THE CONSULTATION. DAMP SHEETS.

Original aquatints. Fine impressions colored by hand. With small margins. Folios. (2)

295 DRESSING FOR THE MASQUERADE.

Original etching, fine impression colored by hand. With small margin. Folio.

296 EASTER TUESDAY.

Original etching. Fine impression colored by hand. With small margin. Folio.

297 ENGLISH CURIOSITY. A FRENCH DENTIST.

Original etchings colored by hand. With small margins. Folios. (2)

298 FRENCH BARRACKS. ENGLISH BARRACKS.

Etched by the artist and finished in aquatint by T. Malton. Very fine impressions colored by hand; mounted on paper, the first one with the margin cut to the plate mark, the second showing the plate-mark, but was folded. Folios. (2)

299 FRENCH AND ENGLISH BEAUTIES.

Original etching. Very fine proof, before letters and before the change of the date. Colored by hand. With small margin. Folio.

300 A FRENCH FAMILLY.

Original aquatint. Fine impression colored by hand. With small margin. Folio.

301 JOINT STOCK STREET. EXHIBITION STARE-CASE.

Etching and aquatint. Fine impressions colored by hand. With small margins. Folios. (2)

302 ONE TREE HILL. TRAGEDY IN LONDON. INSTALLATION OF A KNIGHT OF THE BATH. A TABLE D'HOTE.

10 —

Original etchings colored by hand. All but the first one with margins. Folios. (4)

303 TEMPORA, O MORES! UNLOADING A WAGGON. Etching and aquatint. Fine impression colored by hand, folded and laid down. Original etching, colored with the brush. With small margin. Folios. (2)

15 —

304 PASTORALE. JACK AT HOME. DOMESTIC SHAVING.

12 —

Original etchings and stipple. Fine impressions. The two first ones trimmed to the engraved border and inlaid. Folios. (3)

305 LA PLACE VICTOIRE A PARIS.

5 50

Original aquatint. Very fine impression colored by hand. With small margin. Folio.

306 POLYGAMY. A COLLEGE SCENE.

22 —

Stipples in bistre. Fine impressions with small margins. Folios. (2)

307 SIDE BOX SKETCHES.

29 —

Original aquatint. Good impression colored by hand. With small margins. Folio.

308 A SUDDEN SQUALL IN HYDE PARK.

5 50

Etched by the artist and finished in aquatint by T. Malton. Very fine impression, colored by hand. The margin trimmed to the plate mark and mounted on paper. Folio.

309 THE BEAUTY OF BATH.

105 —

A very fine original water color. 9¼ x 5¾ inches.

310 THE MONEY LENDER.

110 — Superb original water color, mounted on card board. 7¼ x 4½ inches.

311 READING THE MENU.

100 — Original pen and ink drawing touched up with water color. 7⅛ x 4½ inches.

312 A SALE OF ENGLISH BEAUTIES IN THE EAST INDIES.

180 — Superb original water color. There is an etching after this drawing by the artist himself. 9½ x 13¾ inches.

313 A SKETCH OF TWO MEN AND A WOMAN.

20 — G. D. Original pen and ink drawing, partly finished in water color. 4½ x 6¼ inches.

314 VOYAGE EN FRANCE.

140 — Original water color. 7½ x 11 inches. In narrow gilt frame.

315 WASHING DAY.

100 — Magnificent original water color; mounted on drawing paper. 8¾ x 7¼ inches.

C. T. SAGE.

316 WAITING.

5 — G. D. Original water color, signed in the lower right corner. 13½ x 10½ inches. In gold frame.

De SANDRART.

317 THE FOUR SEASONS.

Original sanguine drawings. The first one with the following signature in the lower right corner "De Sudre." The two last ones "Autumn and winter," have been cut to the border and mounted on paper. 5 inches diameter. (4)

R. SAYER.

318 THE CAMP LAUNDRY. YOUNG RECRUITS, TRAINING FOR THE CAMP.

Mezzotints. Very fine impressions, with large margins. Folios. (2)

319 THE FAREWELL. THE INVITATION.

Mezzotints. Very fine impressions with large margins. The second lacks the lower margin. Folios. (2)

320 GIRL SHELLING PEAS. TWO IMPURES OF THE TON. PRETTY MISS ASLEEP, etc.

Mezzotints. Good impressions with small margins. Octavos. (8)

321 A HINT TO HUSBANDS. THE CARD PARTY.

Mezzotints. Very fine impressions with margins. Folios. (2)

322 MISS RETURNING FROM A VISIT. MISS TOO MUCH FOR HIM.

Mezzotints. Fine impressions with large margins. Folios. (2)

323 THE PAINTING ROOM. THE SURPRIZE.

Mezzotints. Very fine impressions with large margins. Folios. (2)

324 THE REFUSAL.

Mezzotint. Very fine impression with large margin. Folio.

325 THE RETURN FROM SCOTLAND. THE BEAUTIES OF BAGNIGGE WELLS.

Mezzotints. Very fine impressions with large margins. Folios. (2)

326 THE RUINED GIRL. PADDY BULL'S EXPEDITION.

Mezzotints, very fine impressions, with large margins. Folios. (2)

327 A SCENE NEAR COX HEATH. PURE NATURE.

Mezzotints. Good impressions; the first one with large margin. Folios. (2)

328 SHOP LIFTER DETECTED. TIPPY BOB.

Mezzotints. Very fine impressions; the second with large margin. Folios. (2)

VAN SCHAICK.

329 THE BIBLIOPHILE.

Original pen and ink drawing. Signed at the bottom "Van S. Pinx.t. 14 x 9¾ inches.

G. SCHARF.

330 ELECTION SCENE, SAINT PAUL, COVENT GARDEN.

Etching and aquatint. Very fine impression, colored by hand. The margin trimmed to the engraved border and mounted like a drawing. Folio.

JULIUS von CARLOSFELD SCHNORR.

331 APPOLO FINDING THE THIEF WHO DROVE AWAY HIS SACRED CATTLE.

Very fine original pen and ink drawing. Signed in the lower left corner "J. S., 1854." 7 x 10¾ inches.

JOHN SMITH.

332 GOOD FISH AND FINE FLESH. QUITE RIPE, SIR!

Line engravings. Good impressions, colored by hand, with small margins. Folios. (2)

333 MISS MACARONI AND HER GALLANT AT A PRINT SHOP.

Mezzotint. Very fine impression, with margin trimmed to the plate-mark. Folio.

334 MISS MACARONI AND HER GALLANT AT A PRINT SHOP.

Mezzotint. Very fine and brilliant proof before all letters; the margin trimmed to the plate-mark. Folio.

335 OUT OF PLACE. UNE LECON DE CHANT.

Line engravings. The second colored by hand. Folio and quarto. (2)

STOELZEL.

336 DER CHARFUNKEL. (The precious garnet.)

Illustrations for one of Hebel's allemanian poems. Splendid original pencil drawing, signed in the lower left corner. "St. fec., 1834." 11½ x 12¾ inches.

STOTHARD.

337 THE SURPRISED LOVERS.

Original pencil drawing, touched up with water color. 4¾ x 3 inches.

G. TOMBA.

338 ROSASPINA'S DRAWING CLASS.

Etching and line engraving after a drawing by F. Giani. Very fine impression with large margin. Folio.

339 THE SAME.

Very fine proof with the artists' names only. With large margin. Folio.

VASTINE.

340 LEMERCIER. DUCORNET.

Original lithographs. The first one, a proof before letters printed on India paper. Fine impressions with margins. Folios. (2)

L. VIARDOT AND OTHERS.

341 MME. HERSENT. MME. ALLAN DORVAL. RACHEL. LABLACHE. BOLIVAR.

Original lithographs, the first one a proof before all letters. All on India paper except the second. With large margins. Folios. (5)

VIEWS.

342 AMSTERDAM. THE FISH MARKET.

Original drawing unsigned. Repaired in the lower part. 11½ x 17 inches.

343 BRANDENBURGH HOUSE. THE HOUSE OF LORDS. (London.)

Aquatints. Fine impressions, colored by hand. With small margins. Folios. (2)

344 NEWSTEAD ABBEY. TWICKENHAM. SKATING (London ~~High~~ Hyde Park).

Aquatints. Fine impressions, with margins. All colored by hand, except the first one. Folios. (3)

345 BIVOUAC DES COSAQUES AUX CHAMPS ELYSEES, 1814.

Aquatint. By Jazet. Fine impression, colored by hand. With small margin. Folio.

346 ENTREE DES CHAMPS ELYZEES. (Sic.) Paris.

Aquatint. Fine impression, colored by hand. With small margin. Folio.

347 VUE DE LA GALLERIE DU PALAIS ROYAL. MONTAGNE DE BELLEVILLE.

Aquatint and line engravings. One early and one late impression, colored by hand. With large margins. Folios. (2)

348 VUE DU PALAIS ROYAL DES GALERIES ET DU JARDIN. CALAIS (The market place).

Line engraving and aquatints. The first one a proof before the dedication, the second a print colored by hand. With good margins. Folios. (2)

349 VUE DU THEATRE DE L'OPERA. VUE DE LA NOUVELLE GALLERIE.

Line engravings. Fine impressions; the first one colored by hand. With small margins. Folios. (2)

WATER COLORS.

350 ILLUSTRATIONS FOR THE FAIRY TALES. MOTHER GOOSE. SNOW WHITE. RED RIDING HOOD. PUSS IN BOOTS. BLUE BEARD. LITTLE TOM POUCE.

Very fine unsigned water colors. 6 x 4 inches. (6)

WILSON.

351 A COLLECTION OF CONNOISSEURS AT A SALE OF PICTURES.

Mezzotint after Pugh. Very fine impression, with large margin. Folded and pressed out. Folio.

WOODWARD.

352 IRISH BINDING FOR THE CARICATURE MAGAZINE. THE WORLD GROWN OLD AND CRAZY.

Caricatures. One etching and one aquatint. Fine impressions, the first one colored by hand; the second in fair shape. With margins. Folios. (2)

J. M. WRIGHT

353 TOM JONES GIVING THE TUTOR A LESSON.

Very fine water color, signed in the lower right corner "J. M. Wright." 6¼ x 4½ inches.

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EXTRACT FROM THE WILL OF EDMOND DE GONCOURT

[TRANSLATED]

¶ My wish is that my Drawings, my Prints, my Curiosities, my Books—in a word these things of art which have been the joy of my life—shall not be consigned to the cold tomb of a museum, and subjected to the stupid glance of the careless passer-by; but I require that they shall all be dispersed under the hammer of the Auctioneer, so that the pleasure which the acquiring of each one of them has given me shall be given again, in each case, to some inheritor of my own tastes.

SALE OF THE ROBERT HOE LIBRARY

Part I.	April 24–May 5, 1911	$997,366.00
Part II.	January 8–19, 1912	471,619.25
Part III.	April 15–16, 1912	200,150.50
Part IV.	November 11–22, 1912	262,920.85
	Total,	$1,932,056.60